

BULLETIN OF THE ART INSTITUTE OF CHICAGO

DECEMBER

NINETEEN FORTY-FIVE



SEATED NUDE, OIL BY AUGUSTE RENOIR (FRENCH, 1845-1919). MR. AND MRS. LEWIS LARNED
COBURN MEMORIAL COLLECTION.

VOLUME XXXIX

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THIS ISSUE CONSISTS OF THREE PARTS OF WHICH THIS IS PART I



"BOUCHER'S DIANA AT THE BATH WAS THE FIRST PICTURE THAT TOOK MY FANCY, AND I HAVE CLUNG TO IT ALL MY LIFE AS ONE DOES TO ONE'S FIRST LOVE." THIS PAINTING IS ONE OF THE PRIZED POSSESSIONS OF THE LOUVRE IN PARIS.

A LATE RENOIR RECENTLY ADDED TO THE INSTITUTE'S COLLECTION

RENOIR never painted winter, for he liked the sun beating down on warm, green countrysides humming with spring and abundant life. He was incapable of painting towering mountains or thundering storms; look at his *Marine: The Wave* in the Art Institute—it is agitated, but pretty; certainly not a frightening storm. And flipping through the pages of any illustrated book on this nineteenth

century artist, you will find few portraits of elderly people; he painted children with their natural charm—beautiful girls—mature women in full bloom. But he seldom painted men and he seldom painted old age, for Renoir is the painter of spring and summer, of curvaceous nudes. "A nude woman will come out of the sea or get out of her bed; she'll be called Venus or Nini," Renoir once said; he added thoughtfully, "Nobody

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will ever invent anything better than that."

Perhaps the proportions of this Seated Nude¹ will startle some people—not quite correct anatomically. But gradually she seems to pulsate with life. Her heavy thighs, columnlike arms, supple body, warm flesh, her soft round face and pouting lips make a gloriously alive woman. Here is the personification of all lushness and fertility, earthiness and love; here is summer, full maturity, exuberant health, all expressed through one nude painted by an artist in his seventy-third year. She may be sensual, but this lushness of hers is so forthright that her beauty and sensuality become elemental, basic things; there are no sly innuendos to mar or cheapen her earthy beauty.

When Renoir is mentioned, his name automatically calls color to mind. No avail to describe it, for words fail utterly to recreate the visual effect of his paintings; they must be seen. He said that there were some colors an artist liked better than others, that he ended up by adopting them, and he once described a slight sketch of roses on his easel as an experiment in flesh tones for a nude; so he introduced a whole new range of colors to oils. Said Renoir, "The palette of a painter doesn't mean a thing; it's his eye which counts above all." And Renoir saw color everywhere. "My greatest surprise at Venice was the discovery of Carpaccio with his fresh and gay colors . . . How superb the Doge's Palace is! That white and rose marble may have been rather cold when it was first built, but it was enchanting to me, made golden as it was by several centuries of sunlight!" And when he didn't find colors, as at Florence in Italy, then he was really disgusted: "I don't know when I've been so annoyed by a place. It's such a mournful city with its black and white buildings. I felt as if I

were walking about among chequerboards." What a range of colors he has found for our Seated Nude!—from the delicate pastellike tones he used in the nacreous flesh to the brilliant jewellike tones which color the summer foliage.

Renoir's works have a great appeal in the sensuous quality of their surface. The very paint on the canvas glistens and gleams in the light; it is satin-smooth on the Nude's rippling flesh, pleasingly rough in the sketchy background of trees and grass. This is how Renoir described the surfaces he preferred: "I like a painting that's oily, unctuous, and as sleek and glossy as possible . . . I've tried painting in little dots . . . but this method makes a painting look harsh and—I don't like that very much. I've got my little whims, I like to get friendly with a painting, caress it; and good Lord, when I see those canvases painted in little dots, I must admit I'm very much tempted to light my matches on them."

Of one thing we are always certain with Renoir, and that is that he loved his work. Even when he was old and crippled, so crippled that each movement hurt and his



RENOIR, WITH CRIPPLED LEGS AND GNARLED HANDS, AT ABOUT THE TIME HE PAINTED OUR SEATED NUDE.

¹ Oil on canvas, 34 x 27½ inches (86.4 x 70 cm.). Acquired in 1945 from Durand-Ruel and Company in New York City for the Mr. and Mrs. Lewis Larned Coburn Memorial Collection. Durand-Ruel had bought the painting directly from the artist in 1917. It has been exhibited at the Museum of Modern Art in New York City (*Art in Progress*, 1944, reproduced on page 23 of the catalogue), at the Worcester Art Museum (*The Art of the Third Republic—French Painting 1870-1940*, 1941, No. 11 in the catalogue). An 8 x 10 color print will soon be available.



BACKGROUND DETAIL OF RENOIR'S SEATED NUDE WHICH SHOWS HIS FLUID BRUSHSTROKES, AMAZING FOR HANDS AS CRIPPLED AS HIS.

brush had to be strapped to his poor deformed hand, Renoir painted—and he kept on painting right up to his death in 1919. He was pained when people didn't understand this absolute passion of his: "One would think the only way of giving pleasure was to be tedious. . . . The public insists on an artist's sweating blood over a thing before they'll even look at it." And this was his answer to that falsely stoic attitude: "Painting's done in order to decorate walls, isn't it? Well then, it's got to be as rich as possible. For me a painting . . . must be friendly, happy, and pretty—yes, pretty!" Perhaps his best known remark explains Renoir and his work better than anything else. Gleyre, his first teacher, asked him rather sarcastically if he painted just to amuse himself. "I most certainly do, and believe me, if it didn't amuse me, I wouldn't be painting."

Renoir was conscious of breaking from tradition and realized the failure of academicians to erect a fool-proof theory of art. He complained to his dealer-friend, Vollard: "In painting, as in the other arts, there's not a single process, no matter how insignificant, which can reasonably be made into a formula. . . . You come to Nature with your theories and she knocks them all flat." It is easy to see in our *Seated Nude* where Renoir has intentionally neglected academic rules. She would be a sad disillusion if she ever stood up: her thighs would look very disjointed, her neck would be out of kilter, her arms would dangle awkwardly. But Renoir knew she would never stand up. She lives and breathes, with her two graceful companions, in a warm space shut in by the picture frame, but limitless behind the figures.

His early apprenticeship work as a porcelain painter surely influenced the aspiring young artist. For one thing, the very colors he worked with and learned to love were the light, bright ones common to porcelain painting, but not so common to oil. Another important early influence was his constant study at the Louvre where he found the Fragonards, Watteaus, Lancretts he needed for subjects. Renoir was unashamedly sin-

cere in his admiration for Boucher, that artist who so excelled in painting women; as late as 1914, more than fifty years after his first encounter with this gracious eighteenth century French painter, Renoir still shows his influence in our magnificent *Seated Nude*. Her pearly, glistening skin and the delicate rainbow of colors which build up her translucent flesh recall Renoir's Rococo master. He himself was the first to admit frankly his indebtedness to this gracious school of painters: "I was brought up on the eighteenth century French masters."

Renoir was steeped in tradition in spite of the fact that he broke from it, and he humbly confessed: "As for me, I've always contradicted those who called me a radical painter. I've always thought and I still think that I've done nothing but continue that which others did, and a lot better, before me." Even of his student days he recalled: "My friends reproached Corot for working over landscapes in his studio. They were sick and tired of Ingres. I let them talk on, but I agreed with Corot and secretly I admired the pretty little stomach of Ingres' *La Source* and the neck and arms of his *Portrait of Madame Rivière*." Corot, Ingres, and Boucher were not his only gods, for his tastes were wide-spread and generous. Renoir admired Titian and Velazquez and Raphael and Goya, many contemporaries. He did not like Turner, "luminous?—just like bon-bon colors." But Manet certainly had an effect on him and so did Monet. He was a great admirer of Rubens. In our *Seated Nude*, the remarkable way with which the landscape fits, sets off the figure, and yet combines with it to form a unified composition is something which Renoir learned from Rubens. The figure's ample form and almost heroic stature are partially due to his study of this Flemish Baroque painter.

Strangely enough, Renoir tried on several occasions to deny Rubens' importance in his own work. He once compared him with Titian, very much to the detriment of Rubens whom he called "just a shell beside Titian, nothing but surface." And another



OF THIS RUBENS, HELENE FOURMENT AND HER CHILDREN, RENOIR SAID: "THERE'S PAINTING FOR YOU! NOTHING CAN SPOIL SPLENDID COLORS."

rather provocative remark, "One day at the Louvre, I noticed that Rubens had obtained more by a simple rubbing than I did with all my heavy layers. Another time, I discovered that Rubens produced a silver with black. I learned my lesson, of course; but does that necessarily mean that I was influenced by Rubens?" However, Rubens' influence on Renoir is certainly not to be denied.

There is a richness of tradition that Renoir's works connote—memories of Corot, Rubens, Poussin, Boucher, Ingres. But his paintings cannot be picked apart analytically into individual influences, for they are the sum total of his work. And to what do they build up? A Frenchman. "Certain critics are beginning to claim me as a true member of the French School," said Renoir towards the end of his life. "I am glad of that, not because I think that that school is superior to the others, but because, being a Frenchman, I ought to represent my own country."

FLORENCE HOPE



RENOIR WAS VERY FOND OF THE GREAT FRENCH DRAUGHTSMAN, INGRES, AND CALLED MADAME DE SENONNES HIS MASTERPIECE.



THIS ARCHAIC GREEK HEAD OF A WOMAN IS SIMILAR TO OUR LATE RENOIR; IN BOTH, THE FEATURES ARE GENERALIZED INTO IDEAL SHAPES.



COURT ROBES OF THE EIGHTEENTH AND NINETEENTH CENTURIES.

CHINESE COSTUMES AND ACCESSORIES

THE Oriental Department has recently opened an exhibition of Chinese Costumes and Accessories in Gallery H9 as its first winter show.

An experiment was tried in this installation to give the average museum visitor some idea of how the robes really looked when worn by the Emperor, by nobles of Imperial blood, by priests, and by court officials of various ranks. Too often have interesting robes been installed stiff and lifeless in cases, hanging like neglected dresses in closets, and losing much of their beauty and charm.

Adjustable stands with metal tubing for arms permitted considerable flexibility and the opportunity to create an illusion of life and movement in the figures. The costumes become figures actually doing things, such as placing a jade hairpin in an imaginary coiffure, or walking hand in hand, or in a group of three, examining a beautiful

gold velvet panel. The heads, simply outlined in plastic, give merely a suggestion of form rather than the feeling of a solid mass. Realizing the impossibility of giving a true picture, we have nevertheless tried to create a vision of how these figures might have looked going their ways in the Forbidden City where beauty and pageantry once abounded and are now all but gone forever.

Sixteen robes are shown, including two twelve-symbol robes worn only by Emperors, two priest robes, and one theatrical robe for a warrior. The twelve-symbol robes are ascribed to the Emperor Ch'ien Lung who reigned from 1736 to 1795. It was this pomp-loving Emperor, according to some authorities, who first prescribed that the twelve ancient symbols worn by the preceding Ming Emperors be added to Ch'ing imperial dress.

MARGARET O. GENTLES

RESOLUTIONS ON JOHN AUGUR HOLABIRD

JOHN AUGUR HOLABIRD became a Member of the Art Institute in 1923, and in 1925 was elected both a Governing Member and a Trustee. He resigned from the Board in 1934 for the reason, characteristic of him, that he was unwilling to act as a Trustee when his firm intended to engage in an architectural competition on the invitation of the Art Institute. He was re-elected to the Board in 1943 and served until his death on May 4, 1945. He was Chairman of the Burnham Library Committee and at various times a most valuable member of the Painting and Sculpture, the School, the Decorative Arts, the Building, and the Ferguson Committees.

John Holabird was a man whose highly trained and alert intelligence, supported by courage, energy, and good will, distinguished him in two professions and made him a creative force in this country. Following his father and both his grandfathers, he entered West Point and from it graduated third in his class. As a Lt. Colonel, he commanded the 12th Field Artillery in the famous Second Division in the First World War and was awarded the Distinguished Service Medal as well as the *Croix de Guerre*. As architect, he graduated from the *École des Beaux-Arts* and later became senior member of the firm under whose direction were erected several of the most conspicuously successful buildings of which Chicago is proud. The Architectural League of New York gave its Gold Medal on three occasions to Holabird and Root for their handsome accomplishments, thus putting an official seal on the public's emphatic approval.

He was a Fellow of the American Institute of Architects and at one time was on the National Commission of Fine Arts. As a member of the Architects Advisory Committee of the Century of Progress, he was active and effective in establishing the general architectural policies and program of this successful exposition.

John Holabird made other important contributions to the general good, but naturally we think of him most as a fellow Trustee and as a friend. His integrity of thought and action was unqualified, his sincerity, his willingness and fairness, his generosity were invariable, his judgments informed and independent. He was a man whose character and charm commanded the admiration, gratitude, and affection which we, who were privileged to work with him, always felt and always will feel for him. His passing is a great loss to Chicago, to the Art Institute, and, deeply, to each of us.

The Committee on the Resolutions
ALFRED E. HAMILL, *Chairman*
DAVID ADLER
DANIEL H. BURNHAM

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

DECEMBER, 1945

VOL. XXXIX NO. 7

MEMBERS' CALENDAR

December 1—January 5

Members and their immediate families are admitted free to all exhibitions, lectures, concerts, motion pictures, receptions, and other programs arranged by the museum and the Membership Lecture Department. The building and the collections of the Art Institute are open free to Members every day of the year.

LECTURE COURSES AND CLASSES

GALLERY TALKS ON THE COLLECTIONS OF PAINTINGS—Mondays at 11:00 A.M., *Helen Parker*; 11:55 A.M., *George Buehr*, demonstrating techniques.

CLINIC OF GOOD TASTE—Mondays at 2:00 P.M., *Dudley Crafts Watson*. Occasional guest speakers conduct this clinic. The Postwar Home is the theme for this year.

ADULT SKETCH CLASSES FOR NOVICES—Monday evenings from 5:45 P.M. to 7:30 P.M., Tuesday mornings from 10:00 to 12:00 Noon, *George Buehr*, assisted by *Margaret Myers*. Sketching materials are supplied for 15 cents.

THE ART OF THE MOTION PICTURE, 1895-1938—Monday evenings at 8:00. This series illustrates the various phases of the development of the moving pictures from the silent film of the early days to the sound film of the present.

THE CURRENT EXHIBITIONS—Tuesdays as listed below at 6:30 P.M. Gallery lectures by *Helen Parker*.

CURRENT EXHIBITION PROMENADES—Fridays at 12:20 P.M., *Mr. Watson and Members of the Staff*. Notice that beginning with the new year, there will be a change of schedule in this series. The PROMENADE will take place on Tuesdays at 12:15 and 6:30 P.M.; the first one will be given Tuesday, January 8.

HISTORY AND ENJOYMENT OF ART—Fridays at 10:45 A.M. *Mr. Watson* illustrates these lectures with color slides, motion pictures, and correlated music. Other staff members speak occasionally.

ART THROUGH TRAVEL—Friday afternoons at 2:00 P.M., repeated at 6:15 and at 7:45 P.M., *Mr. Watson*. These lectures are repeated Sundays at 3:00 and 4:45 P.M. for the public. The charge to the public is 60 cents, including Federal tax. Members are admitted free of charge, families of Members and their out-of-town visiting guests must pay the Federal tax of 10 cents per person.

MASTERPIECE OF THE MONTH—Saturday afternoons, immediately following the movie if time permits. *George Buehr* gives a twenty-minute gallery talk in front of the current Masterpiece.

Lectures are given in Fullerton Hall unless otherwise noted.

DATE	DECEMBER	TIME	PROGRAM
Sat. 1		1:10 P.M.	MAKING A CHRISTMAS CARD (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr</i> .
Sun. 2		3:00 P.M.	CUZCO AND MACHU PICCHU OF THE INCAS (Art through Travel). <i>Dudley Crafts Watson</i> .
		4:45 P.M.	REPETITION OF 3:00 LECTURE.
Mon. 3		11:00 A.M.	FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTING, I. <i>Helen Parker</i> . Temporary Galleries.
		11:55 A.M.	LATEST TECHNIQUES IN OIL. <i>George Buehr</i> . Temporary Galleries.
		2:00 P.M.	A SEMINAR ON THE NEW HOME (Clinic of Good Taste). <i>Dudley Crafts Watson</i> interviews <i>Spencer Beman</i> , architect.
		5:45 P.M.	ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .

DATE	Hour	
DECEMBER		
Mon. 3	8:00 P.M.	THE STAR VEHICLE (Film Program. See Page 109).
Tu. 4	10:00 A.M.	ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
	6:30 P.M.	FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTING, III. <i>Helen Parker</i> . Gallery G58.
Fri. 7	10:45 A.M.	FIFTY-SIX YEARS OF PAINTING IN CHICAGO. <i>Dudley Crafts Watson</i> .
	12:20 P.M.	EARLY MIDDLE WESTERN BUILDINGS, KENNETH BECKER. <i>George Buehr</i> . Gallery 12.
	2:00 P.M.	LAKE TITICACA TO AREQUIPA, PERU (Art through Travel). <i>Dudley Crafts Watson</i> .
	6:15 P.M.	REPETITION OF 2:00 LECTURE.
	7:45 P.M.	REPETITION OF 2:00 LECTURE.
Sat. 8	1:10 P.M.	PREPARING THE HOME FOR CHRISTMAS (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr</i> .
Sun. 9	3:00 P.M.	LAKE TITICACA TO AREQUIPA, PERU (Art through Travel). <i>Dudley Crafts Watson</i> .
	4:45 P.M.	REPETITION OF 3:00 LECTURE.
Mon. 10	11:00 A.M.	FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTING, II. <i>Helen Parker</i> . Temporary Galleries (Final).
	11:55 A.M.	REALISTIC AND EXPRESSIONISTIC DRAWING. <i>George Buehr</i> . Temporary Galleries (Final).
	2:00 P.M.	PREPARING THE HOME FOR CHRISTMAS (Clinic of Good Taste). <i>Dudley Crafts Watson</i> , assisted by <i>Mary Hippie</i> , <i>Margo Hoff</i> , <i>Margaret Myers</i> (Final).
	5:45 P.M.	ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> (Final).
	8:00 P.M.	STAGE INTO SCREEN (Film Program. See Page 109).
Tu. 11	10:00 A.M.	ADULT SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> (Final).
Fri. 14	10:45 A.M.	THE CHRISTMAS STORY BY THE MASTERS. <i>Dudley Crafts Watson</i> (Final).
	12:20 P.M.	OUR CHRISTMAS PAINTERS. <i>Dudley Crafts Watson</i> . Galleries to be announced (Final).
	2:00 P.M.	SANTIAGO AND THE GLAMOUR OF CHILE (Art through Travel). <i>Dudley Crafts Watson</i> (Final).
	6:15 P.M.	REPETITION OF 2:00 LECTURE.
	7:45 P.M.	REPETITION OF 2:00 LECTURE.
Sat. 15	1:10 P.M.	THE CHRISTMAS STORY BY THE MASTERS (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr</i> (Final).
Sun. 16	3:00 P.M.	SANTIAGO AND THE GLAMOUR OF CHILE (Art through Travel). <i>Dudley Crafts Watson</i> (Final).
	4:45 P.M.	REPETITION OF 3:00 LECTURE.
Mon. 17	8:00 P.M.	WAR IN RETROSPECT (Film Program. See Page 109).
Tu. 18	6:30 P.M.	EXHIBITIONS IN THE PRINT GALLERIES. <i>Helen Parker</i> . Gallery 12 (Final).
JANUARY		
Fri. 4	10:45 A.M.	ART IN WISCONSIN. <i>Dudley Crafts Watson</i> .
	2:00 P.M.	SO THIS IS BUENOS AIRES! (Art through Travel). <i>Dudley Crafts Watson</i> .
	6:15 P.M.	REPETITION OF 2:00 LECTURE.
	7:45 P.M.	REPETITION OF 2:00 LECTURE.
Sat. 5	10:30 A.M.	SIX WEEK SPECIAL SKETCH CLASS FOR CHILDREN (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and Margaret Myers</i> .

LECTURES AND GUIDE SERVICE FOR THE PUBLIC

DEPARTMENT OF EDUCATION. HELEN PARKER, HEAD

The Department of Education offers guide service to individuals, groups, and organizations. Gallery talks on the collections and temporary exhibitions or lectures on desired topics, illustrated with slides, may be arranged. For information regarding fees, appointments, and other details, please consult the Department of Education Office in Gallery 2 on the main floor.

Children of the Chicago Public Schools are entitled to free gallery tours by appointment made in advance.

EVENING LECTURES IN THE GALLERIES by Helen Parker on the current exhibitions. The course is open to all and may be entered at any time. Tuesdays as listed below, at 6:30 P.M., \$5.00, plus \$1.00 Federal tax, for any twelve lectures; a single lecture costs 50 cents, plus 10 cents tax. *Free to Members.*

ADVENTURES IN THE ARTS, the Florence Dibell Bartlett Series of Public Lectures, by Helen Parker. Illustrated art and travel talks. Free in Fullerton Hall, on Thursday evenings, at 6:30.

The following lectures, open to all, are given by Miss Parker at 6:30 P.M. in Fullerton Hall, unless another meeting place is indicated:

<i>Date</i>		<i>Place of Meeting</i>
DECEMBER		
Tu. 4	FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS, III.	Gallery 12
Th. 6	*FIFTY-SIXTH ANNUAL AMERICAN EXHIBITION: OIL PAINTINGS.	
Th. 13	*THE CHRISTMAS STORY IN ART.	
Tu. 18	EXHIBITIONS IN THE PRINT GALLERIES.	
JANUARY		
Th. 3	*Subject to be announced.	

* Programs marked with an asterisk help constitute the Art Institute's contribution to public art education and are open free to the public.

CURRENT EXHIBITION PROMENADES

BEGINNING January 8, 1946, the Current Exhibition Promenades will be held on Tuesdays, at 12:15 P.M. and 6:30 P.M., instead of on Fridays. These gallery talks will be given by Dudley Crafts Watson and George Buehr to supplement those already offered by Helen Parker as the Evening Lectures in the Galleries.

MEMBERS' STUDIO

THE Art Institute announces a new series of weekly classes for those of its Members who are interested in making advances in the practice of painting. These classes will be held on Monday afternoons from two till four in new studio quarters; they will consist of lecture demonstrations by George Buehr and will have to do with the art problems of the adult amateur. From time to time, guest artists, particularly those who have attained success on a small budget of time and schooling, will contribute advice. A substantial part of each session will be devoted to criticism of Members' work.

Because of limited facilities and because it is desired to give as much individual help as possible, membership in the new class will be limited, for the time being, to fifty. Precedence will have to be given to those who have demonstrated ability in the Monday evening or Tuesday morning Fullerton Hall Sketch Class, regular attendance in one of which is a prerequisite; but all who are interested are invited to apply by letter to Mr. Buehr.

A proven talent and large experience are by no means required and beginners will be accepted in so far as space permits; but serious interest and industry will be necessary. Applicants should be prepared to devote as much as eight hours a week to homework when, in the interest of their progress, it may be assigned.

CHILDREN'S SKETCH CLASS

A SIX week sketch class for children of Members and for selected scholarship students from the Chicago Public Schools will begin at 10:30 A.M. on Saturday morning, January 5, 1946, and run through February 9, 1946, in Fullerton Hall. Materials may be purchased at the door at a cost of ten cents. Members can obtain tickets for their children at the entrance to Fullerton Hall on Saturday morning, January 5. The class will be conducted by Dudley Crafts Watson and Margaret Myers.

GOODMAN THEATRE

MEMBERS' SERIES

ON THE evening of November 1, 1945, the theatre will present the third production in the Members' Series. The play is *Blithe Spirit* by Noel Coward, written by him, according to report, during a short vacation from London in the worst days of the war. If some psychologist of the future should concern himself with the personality of Mr. Coward, he would be greatly puzzled at this point. The play has nothing to do with the war itself, or with the world in which the war was being waged. To be more precise, it does not concern itself with a world in which a war is at all possible, except for the kind which is fought between two women and a man, with the sole purpose of providing a theatre audience with ample occasion for mirth and hilarity.

We do not pretend to know much about spiritualism or spirits. Mr. Coward seems an expert. He arranges for a séance in which the first and very dead wife of the hero is called up by a medium or through a medium, whichever is technically correct. But once she arrives, she insists on staying around the house. The possibilities for complications, both tragic and comic, are clearly limitless. Mr. Coward chooses to restrict himself to the comic, and the audience has small reason for regret.

Blithe Spirit will play on the following nights: November 29-December 1; 4-9; 11-15; with one matinee on Thursday, December 13.

CHILDREN'S THEATRE

It is a matter of serious regret to us that we are unable to take care of all the children who want to see *Rumpelstiltskin*. The play is being given for as many performances as we can possibly give before the Christmas Season. The theatre is committed to a program of four productions for children every year, and the demands of the schedule cannot be denied.

Paul Bunyan is the hero of the second production, although he shares honors with the Blue Ox. Paul, you will remember, is the man who invented "Lumbering" amongst the Tall Trees and gave rise to a large body of Taller Tales. Because of sheer demand of size, the stage being something under twenty-five feet in height, we can only deal with Paul when he was a baby. Add this fact to the season of the year and you will have the title of the second production in the Children's Theatre, *Paul Bunyan's First Christmas*. The opening date is December 22 and it will play through January 19. Special performances will be given on Friday afternoon, December 28, at 2:30, Saturday morning, December 29, at 10:30, and Sunday afternoons, January 13 and 20, at 3:00.

THE ART OF THE MOTION PICTURE

1895-1938

THIS series is presented for Members on Monday evenings at 8:00 and for the Public on Saturday afternoons at 2:30. Because of limited seating capacity, children under twelve years will not be admitted. Most programs last one and one half to two hours. They are subject to change without notice.

THE STAR VEHICLE

The Thief of Bagdad, filmed in 1924. Raoul Walsh, director; Douglas Fairbanks, Julianne Johnston, and Anna May Wong, stars.

Saturday, December 1, and Monday, December 3.

STAGE INTO SCREEN

Way Down East, filmed in 1920. D. W. Griffith, director; Lillian Gish and Richard Barthelmess, stars.

Saturday, December 8, and Monday, December 10.

WAR IN RETROSPECT

The Four Horsemen of the Apocalypse, filmed in 1921. Rex Ingram, director; Rudolph Valentino and Alice Terry, stars.

Saturday, December 15, and Monday, December 17.

LEGEND AND FANTASY

Skladanowsky Primitive German Films (1896). *Don Juan's Wedding* (1909). *Misunderstood* (about 1912). *The Cabinet of Dr. Caligari* (1918). *The Golem*, one sequence (1920).

Saturday, January 5, and Monday, January 7.



A SCENE FROM "FOUR HORSEMEN OF THE APOCALYPSE;" RUDOLPH VALENTINO AND AN UNNAMED DANCE PARTNER IN THE TANGO SEQUENCE. THIS FAMOUS MOVIE, DATING FROM 1921, WILL BE SHOWN ON DECEMBER 15 AND DECEMBER 17.



THIS IS THE GEORGES BRAQUE STILL LIFE: THE TABLE FROM THE CHESTER DALE LOAN COLLECTION WHICH CAN NOW BE BOUGHT IN A FINE SILK SCREEN REPRODUCTION. IT MEASURES 18 X 28 INCHES AND SELLS FOR \$5.00.

CHRISTMAS CARDS AND REPRODUCTIONS

BY INSISTING on fine workmanship, in both black and white and color reproductions, and a wide choice of subject, Adele Lawson of the Reproductions Department has built a very extensive and excellent collection of Christmas cards. These are now on sale, either with or without season's greetings engraved on them.

Three new color reproductions, ready just in time for Christmas, are also available. *Still Life: The Table* by Georges Braque, one of the outstanding works in the Chester Dale Collection (Loan), sells for \$5.00 in a beautiful silk screen reproduction, size 18 by 28. Also to be had are reproductions of two different water color flower studies by the American Charles Demuth.

CHANGE IN BULLETIN

DUE TO change of format and reorganization of the *Bulletin*, the January, 1946, issue will contain only the Calendar of Events. The February issue will be the first complete number in the new design.

HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents plus five cents Federal tax is charged for admission on all other days. Members, students, artists bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays.

For information, call Central 7080.

EXHIBITIONS

- May 28, 1945-May 28, 1946—The Craft Tradition in American Household Art (1650-1850). *Galleries L2 and L3.*
American furniture and household art of the Pilgrim century. Lent by Dr. and Mrs. Dudley Phelps Sanford, Aiken, South Carolina.
- October 20-February 3—Chinese Costumes and Accessories. *Gallery H9.*
An exhibit which includes priest robes, costumes, hangings, fans, and jewelry of the last three centuries.
- October 25-January 1—The Fifty-sixth Annual American Exhibition: Oil Paintings. *Galleries G52-G61.*
This year's annual is all invited and, because of the difficulties of transporting and handling sculpture, the exhibition has been restricted to oil paintings only.
- November 8-December 16—Room of Chicago Art: George Fred Keck and Samuel A. Marx. *Gallery 52.*
Two noted Chicago architects paint water colors.
- November 1—Porcelain Portraits. *Gallery G15.*
Eighteenth and nineteenth century European medallions. Many of the "illustrious" people of those days are represented in this small and intimate exhibition.
- November 9-January 2—Early Middle Western Buildings. *Gallery 12.*
Original drawing by Kenneth Becker, young Chicago artist, of farm and small town houses, dating from 1830 to 1870.
- December 1-June 1—Looking at Sculpture. *Gallery of Art Interpretation.*
An explanatory exhibition designed to show a few new ways of looking at sculpture.
- November 16—Threads from Spain. *Galleries A1-A5.*
Seven hundred years of Spanish textiles from the Charles Deering Collection, supplemented by pieces from the Institute's possessions.
- December 1-December 28—Masterpiece of the Month: Pastore, oil painting by Giovanni Battista Piazzetta (Venetian, 1682-1754). The Charles H. and Mary F. S. Worcester Collection.
An Italian shepherdess and peasants in a quietly somber scene by a brook. This is one of the great paintings of the Venetian Rococo period.
- December 20-January 27—Room of Chicago Art: Elizabeth Engelhard and May H. Gilruth. *Gallery 52.*
Two women painters share the honors in a group of sympathetically handled canvases.
- December 28-January 31—Masterpiece of the Month: Head of a Prophet (French sculpture, mid-13th century). The Lucy Maud Buckingham Medieval Collection.
An extraordinary head which was excavated in the 1850s when Hausmann built the Boulevards of Paris.

THE ART INSTITUTE OF CHICAGO

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